

Using Literature in Pedagogical Contexts as a Solution for the EFL Learners' Problems in Sudan

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Abstract:

This paper is an attempt to answer several open-ended questions regarding the pedagogical values of the exploitation of literature in promoting EFL learning at the different educational levels in the Sudan. These answers are grounded on a system of research methods which have recently been introduced by the new trends in stylistics.

Apart from the introduction and the conclusion, this paper consists of the background of the topic which reviews a number of issues concerning the merits, role, procedures and activities of using literature in EFL contexts. The paper also provides a summary of research in the theories and approaches of literature in EFL contexts. Afterwards, the paper focuses on the tools of the stylistic methods and techniques to be applied in the study of every literary text. Two English poems were specifically selected for placing the stylistic analysis principles in the context of patterns of meaning to be stylistically analyzed. The examples were selected for the investigation of the poetic devices which are commonly used in a literary text. Finally, the paper tries to summarize the pedagogical values gained by poetry stylistic analysis in learning the linguistic aspects of a literary text.

This paper focuses on the most effective pedagogical technique and content as a contribution to the quality of education in the Sudan.

Keywords: EFL context, literary text, stylistic analysis, poetic devices

Introduction:

In the face of a syllabus that does not comprise literary texts which will enable students to develop their comprehension skills or enhance their analytical and interpretive skills, this paper adopts the idea that literature plays an essential role in promoting EFL in the Sudan. It advocates the view that providing students with literary texts is essential to effective instruction. Students should be provided with literary texts informative of the unique use of language, lexis syntax, imagery, rhythm and other language patterns which together contribute to the meaning of a written text. If any success is to be brought about, then, the student's linguistic competence is to be developed. Students should be equipped with the analytic tool which will help them in using their interpretive skills for the understanding of the significant linguistic details in a text. As language is an integral part of literature, students should be trained to focus on the language of the text. Widdowson (1975) and Pratt (1992) suggest that literature and language teaching should be mutually reinforcing and not exclusive, if students are to be taught to read literature meaningfully.

This paper is an attempt to put into pedagogical practice some of the insights gained from the text centered approaches to the reading of literature. The technique followed by the author is the stylistic analysis technique which is an effective tool for understanding any written text. In an empirical study students were taught how to carry out a stylistic analysis technique in investigating the significant linguistic details in a poem. The investigation had been exclusively for the poetic devices with which the selected sample had been rich. The tools by which these devices were analyzed were the poetic diction and the poetic syntax which students should pay attention to their specific use and how they contribute to the poem's meaning.

Background:

The importance of literature in EFL contexts has been studied by a large number of specialists who advocate the idea that literature plays an essential role in promoting language skills. Hall (2007) for example, states that in EFL as well as ESL contexts, utilizing literary texts can be seen as a means of promoting one's proficiency in vocabulary and reading. Hall also explains that processing literary texts is often considered difficult yet worth the effect as a rich source of relevant language data from which one can acquire language.

De Naples (2002) thinks that, when students learn how to understand fiction, drama, and poetry, they become emotionally engaged in characters' lives as well as the worlds authors create. Moreover, vocabulary, sentence structure and patterns of organization offer students a rich source from which they can learn and broaden their understanding. According to Nada (1993), the study of literature not only supports and enriches the study of language, but also helps the student think in that language.

In a literary study, the analysis of characters helps students in developing their way of thinking and building up a personal point of view based on the reading and understanding of the work of art, to get as close as possible to the way the writer is thinking. Through the teaching of literature, we expose the learner to language within a meaningful as well as purposeful context.

The teaching of Literature in EFL contexts has been based on a number of related approaches and theories. A number of specialists recommended the use of a stylistic approach when dealing with a literary piece. Stockwell (2007), for example, mentions that due to its capacity for teaching English in EFL contexts in an engaging way, literary stylistics has achieved success throughout the world. Placing lexicogrammatical principles in the context of patterns of meaning as in authentic text has allowed instructors to engage learners with formal grammar in discourse, while maintaining the students' interest. The accessibility of an enabling method to allow learners quickly to engage in analysis is the main reason for the success of stylistics. Cook (2003) as well, explains that literary stylistics has proved to be effective in EFL/ESL contexts. It links linguistic choices to their effects upon the reader, as well as raises the awareness not only of the importance of the exact wording, but also of how far more at stake in the use of language than the literal meaning of the words. Stylistic analysis tends to highlight three related aspects of the literary language; namely, its patterning of linguistic units to create rhymes, rhythms and parallel constructions, its frequent deviation from the norms of more everyday language use, and the way in which the form of the words seems to intensify the meaning.

Bock (1993) argues that stylistics is an approach that has been criticized for treating literature as a verbal artifact that can be clinically analyzed, and for ignoring the emotional effect that reading has on the students. This criticism is a necessary reminder of the need to reconstruct the text after an analysis so as to put together again an overall sense of the meaning and allow students to make a sort of personal response to the text.

Carter (1989) divides stylistics into two types: Linguistic stylistics and literary stylistics. Linguistic stylistics derives from the study of style and language variation. Literary stylistics, on the other hand, provides a basis for fuller understanding, appreciation and interpretation of avowedly literary texts.

Both Leech and Short (1984) are of the opinion that we normally study style because we want to explain something, and in general, literary stylistics has the goal of explaining the relation between language and the artistic function of a literary text. The motivating questions are not so much 'what', as 'why' and 'how'. Short (1983) explains that alertness to literature can be taught by providing students with a descriptive tool applicable to any literary passage, by means of which he can

access the deviance and richness of the text against the norms of everyday language. This is valuable to the foreign learner in particular because it enhances his/her appreciation by reinforcing the knowledge of the regularities he will meet in non-literary language. Instead of leaping into interpretation and then evaluation, the students should be urged to devote more time to explicit description over which they are more likely to agree. Hence, stylistic analysis should be central to the teaching of literature, because helps in demonstrating the explicit link between linguistic structures and meaning and effect which will help in understanding how literature works.

On the other hand, a number of specialists advocate the use of an integrated approach in the teaching of literature. Savvidou (2004), for example, believes that adopting an integrated approach to teaching literature in EFL contexts offers learners the opportunity to develop not only their linguistic and communicative skills, but also their knowledge about the foreign language in all its discourse types. O'Brien (1999), proposes an integrated model which integrates linguistic description with the interpretation of the text, including the following stages:

Stage One:

Preparation and anticipation to elicit learners' real or literary experience of the main theme and context of a text.

Stage Two:

Learners focus on specific content.

Stage Three:

Preliminary responses to the text should be discussed.

Stage Four:

Working on the text with focus on the comprehension of the first level of meaning.

Stage Five:

Working on the text with focus on the analysis of the text at a deeper level exploring how the message is conveyed.

Stage six:

Interpretation and personal response to increase understanding and enable the learners to come to their own interpretation of the text.

Savvidou (2004), O'Brieb (1999), Duff and Maley (1990) also advocate adopting an integrated approach, explaining that the main reasons for integration are methodological, linguistic and motivational.

Methodologically, literary discourse sensitizes readers to the process of reading.

Linguistically, by using a wide range of authentic texts, learners are introduced to a variety of types of English language. And motivationally, literary texts prioritize the

enjoyment of reading. The interpretation of texts can bring about personal responses from the readers by touching on the significant and engaging themes.

Considered from a different perspective, Zafeiriadou (2001) presents a pedagogic approach to the teaching of literature based on learner- centered approach. The overall philosophy of this pedagogical approach can be summarized as follows:

- * Literary texts should appeal to the students' interests, concerns and age.
- * The teaching of literature in EFL context should aim to elicit students' responses to the text, to guide them to a personal discovery.
- * Literary texts should be approached as a resource and a fruitful opportunity for students' education and their personal growth.
- * Literature in the language classroom should be explored in the light of a learner-centered pedagogy, and as such, teaching should focus on the students' communicative needs.
- * This global approach of language teaching is implemented through the learner-centered curriculum, which is expressed by the view that language education should aim to establish the conditions for autonomous learning.
- * A new role and responsibilities for the teacher should be established. The teacher is not anymore the unquestionable authority in the language classroom.
- * Regarding the implementation of this approach in the language classroom, this can be attained through a language-based classroom practice where literary texts are explored as a resource for literary and linguistic development.
- * The exploration of texts comes closer to the students' personal experiences and to what relates to their life through teaching techniques and practices and is divided into pre-reading, while-reading and after- reading activities.

With the advent of the creative reading approach, Carter and McRae (1999), and McCarthy (1994), heightened the importance of reading- response theory with two major principles have been stressed; namely, process and activity. According to the process-based principle, the reader is involved in the reading of literature in the form of a process. It is argued that the reader is more likely to appreciate the literary text as he/she is experiencing it directly as a process. The activity-based principle on the other hand, signifies the reader's active role in approaching the literary text. Traditional teacher-centered classes have no role to play in this respect. Giroux and McLaren (1994) believe that the reader –response approach has initiated a decentralization of the literature classroom as the reader is considered to be the potential knower. It is argued that the techniques employed in reader-response, help the reader realize his/her active role as a reader, thus becoming more involved. Close (1992) is of the opinion that literature can be understood in different ways. Adopting a critical approach, therefore, would move students away from searching for the all-important right answer. Getting the students to stretch their minds, helps

them discard the notion that only teachers have the right answer, and that they are too inexperienced or dumb to know the answer.

El-Sherify (1987) discusses a number of approaches which can be adopted whilst teaching/learning foreign literature. These are:

***The Analytic Approach**

This approach places little focus on information about the work of literature. It is concerned with analyzing and interpreting the text. In this approach, lecturing is rarely used.

*** The Experimental Approach** Through this approach, the student is exposed to as many literary experiences as possible. Both the form and the content are essential. Students are invited to connect the theme in the work of literature to their personal experiences.

*** The Eclectic Approach**

There is no established approach used here. The adoption of any approach or approaches depends on the teaching context itself.

*** The Translation approach**

This approach employs many different techniques, namely, using one version of the same text (an English version and the first language 'L1' version), using the first language 'L1' for commentary and critical notes while reading the text only in English, and using one edition in which the English version as well as the first language version are included.

*** The Cultural Approach**

According to this approach, literature is a cultural subject. It usually presents literature courses chronologically.

*** The Communicative –competence Approach**

According to this approach, students practice the four language skills while working on a piece of literature, so that in the long-run they will acquire adequate communicative competence.

*** The Skills-based Approach**

This approach connects literature to reading. It seeks to develop reading skills through the presentation of literary works.

*** The Explication de Text Approach**

This approach is similar to the analytic approach; it discusses the structure of the text.

*** The Semantic Approach**

In the semantic approach, students are after the meaning in the literary text. Because it is literary, the text usually says something when it is about something else. This double meaning is conveyed through figures of speech.

*** The Integrative Approach**

This approach assumes that it can achieve three objectives: mastery of language learning, understanding of the target culture, and increasing literary understanding and appreciation. Literature is utilized to develop all language skills.

*** The Stylistic Approach**

This approach focuses on observing, classifying and characterizing the style manipulated in a literary work.

*** The Integrated Approach**

This approach includes two components which can significantly affect learning; an extrinsic component and an intrinsic component. The extrinsic component consists of external factors such as biographical studies, while the intrinsic component consists of internal factors such as the grammatical analysis.

Hawthorn (1986) as well, describes a number of approaches which can be of use when dealing with fiction. These are:

*** Textual Approaches:**

Textual approaches refer to those critical discussions which restrict themselves to information gained from the actual texts of stories; concentrating on the actual words of the stories being studied rather than bringing what is called extrinsic information.

*** Generic Approaches**

Generic approaches emphasize that we cannot begin to read or understand a story until we are clear as to what sort of story it is.

*** Biographical Approaches**

In the biographical approaches, a psychological approach concerns itself with analyzing characters in a story, or analyzing the reader in the light of his responses to it. A literary character is thus treated as if he or she were a real person.

*** Reader- oriented Approaches**

The reading of a story is a process. To treat a story as an object may obscure the fact that we experience a story as a set of responses over time. Critics talk of different conceptualizations of the reader; the original reader, and the empirical reader. The implied reader is the one suggested by the text itself, most obviously when a narrator addresses comments directly to a reader the original reader is obviously a sort of fictive instruct. It involves an attempt to understand the story in its historical context by asking what a sensitive, well-informed and intelligent reader would have made of the story when it was first published. The empirical reader entails that we, as readers, approach the text from different backgrounds.

*** Feminist Approaches**

According to these approaches, women are typically portrayed in relation to men, and as such, are often seen in certain stereotyped ways as passive, hysterical, emotional , and whatever else.

There are various examples of activities and procedures to be followed in the teaching of literature in EFL contexts introduced by a number of specialists. Beach (2004) explains that, in preparing a lesson for teaching literary text, a teacher needs to consider the kinds of responses, interpretive strategies, themes, topics, issues and critical lenses to focus on his/ her instruction. To device tasks, a teacher need to define the purpose for each task, relying on what he/she wants students to learn from performing that task. In formulating tasks, a teacher needs to think about the best sequence of tasks, so that each task will prepare the students for the subsequent ones whilst considering the different types of intelligence; namely, intrapersonal, interpersonal, logical-mathematical, linguistic, visual/spatial, musical and bodily-kinesthetic. In devising a literature unit, a teacher will be developing a series of tasks organized around a topic, theme, ideas, text, literary period or any other subject. A teacher then needs to formulate his/ her objectives in terms of specific interpretive strategies or critical lenses he/she wants the students to learn. The following are some examples of objectives based on some interpretive strategies:

- * Emotions: students identify the emotions they experience and the reasons for associating these emotions with the different characters or the text worlds.
- * Defining narrative development: students define the causal relationship between unfolding story events, and predict outcomes.
- * Character action as social practice: students infer characters' social practices based on inferences about patterns in characters' actions.
- * Constructing social and cultural world: students judge character's actions in terms of the purposes, roles, rules, beliefs, traditions or history operating in social cultures.
- * Elaborating on connections to other texts: students reflect on connections between the current text and similar images, characters, storylines or themes from previous texts.
- * Positioning/stances. Students define how they are being positioned to respond according to certain invited stances.

In Martin's view (1992), when teaching a course of literature; there are some points which need to be taken into consideration. Firstly, experience of literature is more important than information about literature. Secondly, the teaching of literature should lead to life-long reading of literature rather than life-long avoidance of literature. Thirdly, the teaching of literature should be about relations between texts and readers rather than between extracted meaning and readers. A technique which may serve to keep the experience of the text present in the discussion is to begin the discussion with a text rendering. Another way to focus on the experience of the text is to make the reading of the text the object of study instead of the text itself. A third way is using a literature portfolio on selected texts. Fourthly, talking in the classroom should not be dominated by the teacher; students should listen to each

other. Finally, students should support each other rather than compete with each other.

The use of literature within EFL/ESL classroom has included the task of poetry analysis as a teaching method. However, over the last twenty years developments in the field of applied linguistics have directly questioned the role and the relevance of literature for language learning (Edmonson 1997).

Within the field of applied linguistics, there is a history of using linguistic knowledge to understand literature. Stylistics is an approach to the understanding and interpretation of literature using linguistic description (Jakobson 1996), (Leech 1970), (Carter 1982; Cook 1994; Follower 1996), (Short 1996), Toolan 1998). Stylistic research has made a direct contribution to the analysis of the textual structure of literary texts including poetry. For example, (Jakobson 1960) classic linguistic analysis of poetry provided new insights into how poetry was structured by (Leech's 1970) discussion of cohesion and foregrounding provided linguistic tools through which poetry could be understood. However, much stylistic research involves the analysis of literary texts, not how real readers, let alone non-native readers, understand the text. The main effort of the stylistics approach is to use linguistics to teach and interpret literature, not to investigate empirically the role literature can play in the language learning process.

Within the context of applied linguistics, some researchers have proposed that tasks should be used as a central organization concept for EFL/ESL language classroom practice (Candin 1987); Nunan 1989; Long 1989; Skehan 1998). In a comprehensive discussion of the definition of a language –based task, Skehan (1998) proposes the following five criteria that define a task:

- i. Meaning is primary.
- ii. There is some communication problem to solve.
- iii. There is some sort of relationship to comparable real-world activities.
- iv. Task completion has some priority.
- v. The assessment of the task is in terms of outcome (Skehan 1998).

Underlying these criteria is the position that language tasks in the classroom should have validity in relation to real-world language activities. The language learner's emphasis is on the tasks but its successful completion requires the negotiation of the required language forms.

Within this approach, the choice and definition of the specific tasks to use is of central importance. Skehan (1998) proposed two procedures that are central in the definition of specific tasks and their classroom use: Processing-based analyses and selective channeling rationale. Processing-based analysis involves the empirical investigation of the load involved in the completion of the task. This empirical investigation should provide evidence relating to the focus of the task and the process involved in its

completion. The selective channel rationale proposes that specific tasks should be used to fulfill different aims within the language learning process. These two aspects of the definition of tasks are interrelated. In order to define the role of a task, the actual process of completing has first to be understood through empirical investigation. By choosing the tasks based on an analysis of the process involved in their completion, the language learning syllabus can be structured in a pedagogically meaningful way.

Empirical research into the nature of different tasks has rendered a series of task features that can be used to differentiate between tasks. Skehan (1998) proposes that tasks can be differentiated in the light of their relation to their code complexity, cognitive complexity, and communicative stress. Brown (1984) used as features: information type (whether the task changes or stays the same and whether it is abstract or concrete) and the degree of difficulty (amount of information and its interrelationships) of information. Pica (1993) differentiated between tasks through the type of interaction (one way/two ways) and type of communicative goal (convergent/divergent). As proposed by Skehan (1998) the importance of these distinctions is in their ability to allow the language professional to consider the potential interaction between these task features and language learning processes.

On the theoretical level, several arguments have been proposed supporting the use of literature in the language classroom. The most prevalent argument for the incorporation of literary reading tasks is that they provide a source of motivation, enjoyment and personal involvement (Dubuy 1997). The second argument is that texts provide language learners access to cultural knowledge of the target language community (Mavkay 1986), (Littlewood 1986), (Kramsch 1993), and (Lazar 1996). Finally, a central argument for the use of literature in the language classroom is the psycholinguistic position that literary texts and the process of literary reading have special characteristics that make it a beneficial task for language learning process (Chan 1999), Hanauer 1997), and(Mckay 1986).

Arguments supporting the use of poetry reading in the language classroom have focused on the psycholinguistic position (Chan 1999)' (Hanauer 1997)'and (Widdowson 1992). The central argument for using poetry reading as a task is that poetry is a natural discourse context that directs the reader's attention to the textual features of the poem while staying within a meaning construction framework (Hanauer 1997). As proposed by Ellis (1995) the conscious consideration of form, as manifest in second language knowledge, facilitates L2 knowledge in two ways:

- i. It directs the learner's attention to the linguistic properties of the input, and thus, offers the opportunity of widening the learners' intake.

ii. It enhances the language learners' ability to notice the gap between the input and their own output and thus enhances their ability to evaluate the knowledge of the language.

However, previous research has shown that many language tasks do not equally direct the language learner to focus on the form of language (VanPatten 1990). The language learners' natural processing meaning, leaving few processing resource for form (VanPatten 1996). Accordingly, the claim has been made that tasks that direct attention to the form need to be constructed and employed for language learning to take place (Sinclair1991). Reading poetry presents an eminently suitable task in relation to this issue, for here, meaning construction and focus on form are naturally linked. For first language readers, research has shown that the construction of meaning while reading a poem involves close consideration of the specific linguistic forms used to express this meaning (Hanauer 1998). As described by Widdowson (1992), the de-familiarization of language used in poetry destabilizes the learners' familiar relation of word to word and sets them on a search for gaps in their own linguistic knowledge of the target language. Thus, potentially for the second language learner, the reading of poetry would involve language input which is foregrounded, unusual, and draws attention to itself. This would then lead to a process of searching for ways of understanding the structures that are used and would result in a widening of the options of usage for the structures that were noticed and negotiated in the meaning construction process.

Accordingly, the psycholinguistic argument can be proposed as the reading of poetry in a second language directs the reader to focus on form and thus has the potential of raising the reader's ability to notice the input and notice the gap between the input and the output and thus enhance the language learning process. In addition, as proposed by supporters of the use of literature in the language classroom, poetry may have the function of enhancing discourse and cultural awareness and creating personal motivation in the classroom.

Method:

This study is an attempt to put into practice some of the insights gained from the text-centered approaches to reading literature. The author undertook an empirical study to trace the development of the students' comprehension competence, through the use of stylistic analysis- a text centered approach to teach literature- specifically poetry. This enhanced competence would be reflected in the students' performance in terms of both cognitive skills and linguistic skills. Stylistic analysis would thus encourage students to analyze, interpret and infer meanings from texts in the tasks of poetry stylistic analysis.

Stylistic analysis was chosen as a teaching methodology for the following reasons:

- * It provides a fruitful entry into a literary text and leads to the discovery of meaning
- * It is not a sterile dissection of the text but an analysis of language as a code to aid interpretation.

- * It focuses on the linguistic features of the text, hence, it sensitizes one to the subtleties of language use, which would result in the development of critical analytical abilities and also improve language and interpretation skills.

The empirical techniques included the developing material which comprises the tools for poetry analysis. These techniques form a helpful educational resource for studying language patterns which helped the students to understand and analyze poetry. Poetic diction, poetic syntax and style were the basic tools with which students were equipped for analyzing poetry. Students were to pay attention to their specific use, and how they contribute to the poem's meaning. Students were expected to be familiar with the basic elements of a poem in order to develop their comprehension skills of investigating the linguistic features of a poetic text.

The poetic diction was analyzed in terms of the poet's choice of words. It refers to the linguistic style and the vocabulary used in the poem. An important consideration for a poet is what a word means beyond its basic, literal sense, in other words its associations, suggested meanings or connotations. Picking just the right word to suggest particular emotional qualities or visual images is important. Knowing these effects of different word choices, poets frequently use words that are weighed with meaning and connotations, since this let them say a lot with little. The words which over and above the basic meaning, carry the real flavor of a piece of writing are usually the verbs, the adjectives and to some extent the adverbs, and it is very well worth while to look at these carefully. The English language is very rich in alternatives, and it is useful to consider what alternatives could have been used. The students must observe the effect of the one that the writer has actually used.

A strong element of poetic diction can be the use of vivid imagery for effect. Vivid images are often endowed with symbolism as well. Essentially, imagery is any word that creates a mental picture, a concrete representation of a sense impression, a feeling or idea which appeals to one or more of human senses. Such images can be created by using figures of speech such as similes, metaphors and personification. According to Arnold in "Affect in Language Learning", images are "strongly connected to the emotional side of language learning. Images can help to achieve learners' engagement and greater assimilation of the language" (Arnold: 121). Richards (1939) points to the image functions. He explains that the image is one of the distinctive elements of the language of art, the means by which experience in its richness and emotional complexity is communicated, as opposed to the simplifying conceptualizing processes of science and philosophy. The image is, therefore, a portion of the essence of the meaning of the literary work, not ever a mere

decoration. The analysis of diction also included the use of symbols in a poem. Symbols in poetry are said to be those words and groups of words which have a range of reference beyond their literal denotation. Students must be skilled enough to notice the symbols (Bassnet 1993).

Both imagery and symbolism use the poetic devices of simile, metaphor and personification. The students were provided with the definition and examples of these devices as an educational source of language to be used in understanding their associations and the additional meaning they create.

Poetic syntax was analyzed in terms of word order. Normal word order in English sentences is firmly fixed in subject-verb-object sequence or subject-verb-complement. Poets often manipulate syntax, changing conventional word order to place certain emphasis on particular words. Poetic syntax is perhaps the main reason that poetry is so challenging, especially for the inexperienced reader.

For obtaining the meaning of the poetic devices in the selected sample, developing tasks were introduced for poetry stylistic analysis. The developing tasks involved the analysis of style. The tools used in poetry analysis were the tools which have been developed by Leech and Short (1981) in the stylistic view on ESL/EFL. The analysis of style consisted of answering questions about both levels of meaning: the primary literal meaning and the connotative meaning of language used by the writer. This process involved the analysis of diction and syntax. The analysis of diction involved answering a series of questions, all relating to the use of vocabulary; its grammatical categories and its effect. Just like the analysis of diction, the analysis of syntax involved answering a series of questions relating to the use of sentence structure.

The analysis of style included deciphering of the connotative meaning which was obtained by the analysis of imagery, symbols and the figurative devices used on the level of individual words.

An experiment was conducted to assess the development of the students' comprehension competence. Two groups of university students were the subjects of this experiment; an experimental group and a control group. The comparability of the two groups was established by their equal background of English language and the statistical analysis of their performance.

In order to measure the success of the experiment it was necessary to compare the learners of the experimental group with the control group by using different teaching methods. In the experimental group, the texts were not explicated by conventional lecture methods, but by written tasks using a graded question answer method, the analysis of textual language thus made aided the process of understanding the texts and formulating individual opinions on them. The control group received written notes and note- form explanations. A method which was considered a regular teaching procedure for the sake of the comparison between the two groups.

To measure the development of the comprehension competence, it was necessary to record students performance at the start and end of the teaching period. The pre-test and the post-test were statistically analyzed to measure the improvement of the comprehension competence in both groups from the pre-test to the post-test. This was done to study the gains made by the students during the experiment in the various constituents of the comprehension competence specified in this experiment. The results showed different levels of achievement within the groups, though a significant improvement was seen. The statistical analysis also showed the significant impact of the teaching methodology on individual differences within the groups.

Conclusion:

The major conclusion arrived at was that the problems which face foreign language learners in the Sudan, require a kind of rigorous classroom practice in using the analytical techniques of literary texts to enhance their foreign language learning. It was evident that using these techniques enabled the students to proceed through structuring the new input on their former knowledge and consequently, developed their cognitive skills.

To end with, it would be appropriate to view literature as an effective device to be used not only for enhancing language skills, but also for enhancing critical thinking and aesthetic appreciation.

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